

Kompositionen für Harfe

mit und ohne Begleitung.

- Hummel, Ferdinand.** Op. 30. **Grosse Fantasie** (As moll) für Harfe mit Begleit. des Orchesters (ad lib. ohne Begleitung). Partitur (in Abschrift) n. M. 5, —. Harfenstim. M. 4, —. Orchesterstim. (in Abschrift) n. M. 6, —.
- Op. 42. **Nocturne** für Violine, Violoncell, Waldhorn, Harfe und Orgel (Harmonium) . . . 3,50.
- Op. 42. A. **Dasselbe** für Violine (oder Violoncell) und Harfe . . . 2, —.
- Schüëcker, Edmund.** Op. 7. **Nocturne** für Harfe allein . . . 1,80.
- Op. 10. **Serenade** für Harfe allein . . . 1,30.
- Spindler, Fritz.** Op. 209. **Serenade** für Harfe und Pianoforte . . . 1,50.
- Wermann, Oscar.** Op. 37. **Frühlingsgruss.** Lied für Violine (oder Violoncell oder Horn) mit Begleitung von Harfe allein oder mit Harfe und Orgel (oder Harmonium) . . . Partitur M. 1,80. . . Harfenstimme . . . 1,30.
- Schüëcker, Edmund.** Op. 13. **Impromptu** für Harfe allein . . . 2,30.
- Spindler Fritz.** Op. 140. N. 3. **Husarenritt**, transskribiert für Harfe allein von Heinrich Vizthum . . . 1,80.
- Schüëcker, Edmund.** Op. 16. **Elegie** für Harfe allein . . . 1,80.
- Op. 17. **Drei Stücke** (Ständchen, Abendfeier, Reigen) für Harfe allein . . . 1,80.
- Fels, Beatrix.** Op. 19. **Zwei Lieder** von Robert Franz für Harfe allein (mit beigefügtem deutschem und englischem Text) eingerichtet . . . 1, —.
- Kastner, Alfred.** Op. 8. **Impromptu** für Harfe allein . . . 1,50.

Aufführungsrecht vorbehalten.
Eigentum des Verlegers für alle Länder.
Eingetragen in das Verzeichniss.

Leipzig,
C. F. W. Siegel's Musikalienhandlung (R. Finckmann).

Questo libro l'ho ricevuto con pieno
soddisfazione per la prima volta il giorno
27 giugno 1612 alla V. M. e S. M. d. d. d.
per il 3.° libro di tutti del R. Con-
siglio di S. M. e S. M. d. d. d.

— *ma. ecc. / 1612*

Impromptu.

Tab. de figure
cont. de suite 1, 2, 3

Edmund Schücker, Op. 13.

Allegro risoluto.

Harfe.

f *ff* *f* *f* *f* *ff pesante*

sostenuto *in tempo sostenuto* *mf espressivo*

f sempre, molto rit

8

D b *E b* *A* *H* *D* *E* *B b* *D b*

First system of a piano score. The right hand (R.H.) features a melodic line with fingerings (1, 2, 3, 4) and a slur. The left hand (L.H.) plays a bass line with fingerings (1, 2, 3, 4) and a slur. The system is marked with a forte *f* dynamic. The key signature has two flats, and the time signature is common time (C).

Second system of the piano score. It continues the melodic and bass lines from the first system. The right hand (R.H.) has fingerings (1, 2, 3, 4) and a slur. The left hand (L.H.) has fingerings (1, 2, 3, 4) and a slur. The system is marked with a forte *f* dynamic. The key signature has two flats, and the time signature is common time (C).

Third system of the piano score. The right hand (R.H.) features a melodic line with fingerings (1, 2, 3, 4) and a slur. The left hand (L.H.) plays a bass line with fingerings (1, 2, 3, 4) and a slur. The system is marked with a fortissimo *ff* dynamic. The key signature has two flats, and the time signature is common time (C).

Fourth system of the piano score. The right hand (R.H.) features a melodic line with fingerings (1, 2, 3, 4) and a slur. The left hand (L.H.) plays a bass line with fingerings (1, 2, 3, 4) and a slur. The system is marked with a forte *f* dynamic. The key signature has two flats, and the time signature is common time (C).

Fifth system of the piano score. The right hand (R.H.) features a melodic line with fingerings (1, 2, 3, 4) and a slur. The left hand (L.H.) plays a bass line with fingerings (1, 2, 3, 4) and a slur. The system is marked with a fortissimo *f* dynamic. The key signature has two flats, and the time signature is common time (C).

First system of a piano score. The key signature has three flats (B-flat, E-flat, A-flat). The system begins with a treble clef and a bass clef. The right hand plays a series of chords, with the first chord labeled *D b* and the second *B b*. The left hand plays a series of chords. The system concludes with a *ff* *risoluto* marking and a final chord.

Second system of a piano score. The key signature has three flats. The system begins with a *ff* marking. The right hand plays a series of chords, with the first chord labeled *ff* and the second *f*. The left hand plays a series of chords. The system concludes with a *f* marking and a final chord.

Third system of a piano score. The key signature has three flats. The system begins with a *ff* marking. The right hand plays a series of chords, with the first chord labeled *ff* and the second *ad libitum.*. The left hand plays a series of chords. The system concludes with a *molto rit.* marking and a final chord.

Fourth system of a piano score. The key signature has three flats. The system begins with a *Andante cantabile.* marking. The right hand plays a series of chords, with the first chord labeled *mf* and the second *D: -*. The left hand plays a series of chords. The system concludes with a *D: -* marking and a final chord.

Fifth system of a piano score. The key signature has three flats. The system begins with a *D: -* marking. The right hand plays a series of chords, with the first chord labeled *D: -* and the second *D: -*. The left hand plays a series of chords. The system concludes with a *D: -* marking and a final chord.

Musical score for piano, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The music is characterized by flowing eighth-note patterns in the bass and sustained chords in the treble. Performance markings include *f*, *espressivo*, *dim.*, *p*, and *p dolce*. A *D* with a flat is written above the first staff, and *E* with a sharp is written above the third staff. A large *X* is marked above the fifth staff.

First system of the musical score. It features a treble and bass staff in E-flat major (three flats). The bass staff begins with a *pp* (pianissimo) dynamic marking. The music consists of arpeggiated chords in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of the musical score. It begins with the tempo instruction "Allegro con fuoco." and a key signature change to E major (one sharp). The right hand features a rapid, ascending scale-like passage marked with a forte (*f*) dynamic, while the left hand provides a supporting accompaniment. A fermata is placed over the final measure of the system.

Third system of the musical score. The right hand continues with rapid, arpeggiated figures, and the left hand features a more active accompaniment. A key signature change to E-flat major (three flats) occurs in the middle of the system, indicated by a flat sign over the E note.

Fourth system of the musical score. The right hand maintains the rapid, arpeggiated texture, and the left hand continues with a steady accompaniment. The system concludes with a forte (*f*) dynamic marking.

Fifth system of the musical score. The right hand features rapid, arpeggiated figures, and the left hand provides a supporting accompaniment. Key signature changes are indicated by flats over the E and A notes in the middle of the system.

Sixth system of the musical score. It begins with a key signature change to E major (one sharp). The right hand features rapid, arpeggiated figures, and the left hand provides a supporting accompaniment. The system concludes with a key signature change to B-flat major (two flats), indicated by flats over the B and D notes.

in tempo

p *f* *L.H.*

f

f *L.H.*

ff *con forza*

15 *4* *1* *2* *3* *4* *1* *2* *3* *4* *1* *2* *3* *4* *5*

E \flat *A*

-b ff *D \flat*

15 *4* *1* *2* *3* *4* *1* *2* *3* *4* *5*

D *b*

First system of musical notation, measures 1-2. The key signature is three flats (B-flat, E-flat, A-flat). The first measure is marked *ff* and contains a chord of H (F) and A (C). The second measure contains a chord of E (G) and A (C). Both measures feature a rapid ascending scale in the right hand, with a '15' indicating a 15th fingering. The left hand plays a slower, more complex accompaniment.

Second system of musical notation, measures 3-4. The first measure contains a chord of E (G) and B-flat (D-flat). The second measure contains a chord of F (A) and B (D). Both measures feature a rapid ascending scale in the right hand, with a '15' indicating a 15th fingering. The left hand continues with its accompaniment.

Third system of musical notation, measures 5-6. The first measure contains a chord of F (A) and B (D). The second measure contains a chord of G (B) and A (C). Both measures feature a rapid ascending scale in the right hand, with a '15' indicating a 15th fingering. The left hand continues with its accompaniment. The system concludes with the instruction *poco a poco rit. e dim.*

Fourth system of musical notation, measures 7-8. The first measure contains a chord of G (B) and A (C). The second measure contains a chord of A (C) and B (D). Both measures feature a rapid ascending scale in the right hand, with a '1' indicating a first fingering. The left hand continues with its accompaniment.

Fifth system of musical notation, measures 9-10. The first measure contains a chord of F (A) and B (D). The second measure contains a chord of G (B) and A (C). Both measures feature a rapid ascending scale in the right hand, with a '1' indicating a first fingering. The left hand continues with its accompaniment. The system concludes with the instruction *f* and the chord of F (A) and B (D).

10

un tempo

mf

L.H.

L. H.

ff

brillante

poco a poco accelerando

First system of musical notation. Treble and bass staves. Treble staff has a fermata over a chord marked **F**. Bass staff has a long melodic line with a slur and a fermata. A bracket connects the two staves, with the number 15 written above it. The system ends with chords marked **G** and **E \flat** .

Second system of musical notation. Treble staff has a fermata over a chord marked **D \flat B \flat** . Bass staff has a long melodic line with a slur and a fermata. A bracket connects the two staves, with the number 8 written above it. The system ends with a chord marked **A \flat** . The tempo marking *veloce* is written below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a long melodic line with a slur. Bass staff has a long melodic line with a slur. The system ends with a chord marked **A \flat** .

Fourth system of musical notation. Treble and bass staves. Treble staff has a long melodic line with a slur. Bass staff has a long melodic line with a slur. The system ends with a chord marked **C \sharp A \flat b**.

Fifth system of musical notation. Treble and bass staves. Treble staff has a long melodic line with a slur. Bass staff has a long melodic line with a slur. The system ends with a chord marked **f**.

Sixth system of musical notation. Treble and bass staves. Treble staff has a long melodic line with a slur. Bass staff has a long melodic line with a slur. The system ends with a chord marked **p**. The tempo marking *molto rit.* is written below the bass staff.

Moderato.
in tempo

pp

24

24

24

15

46

pp

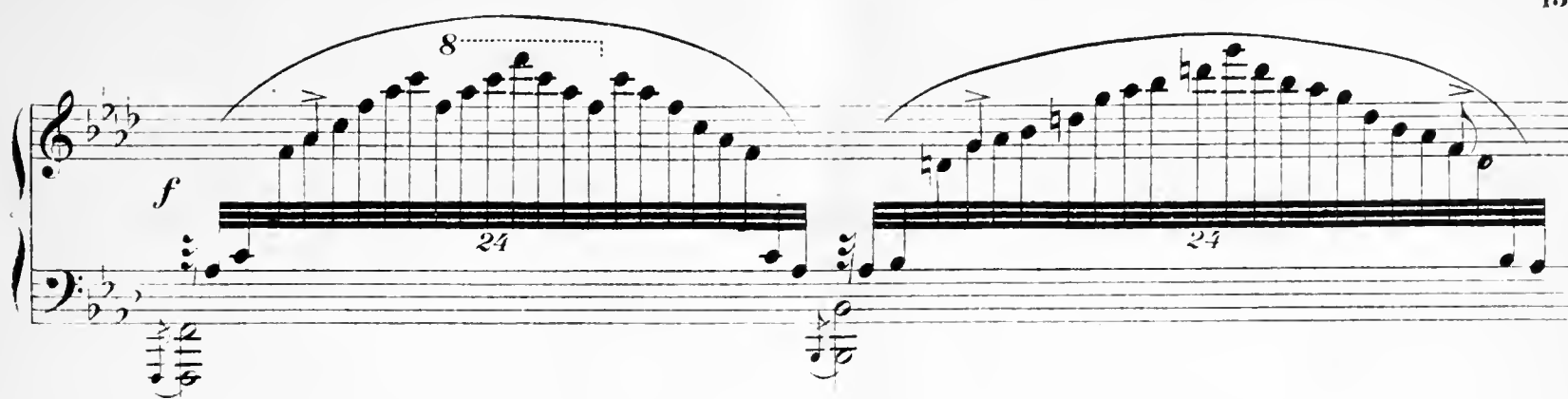
24

f

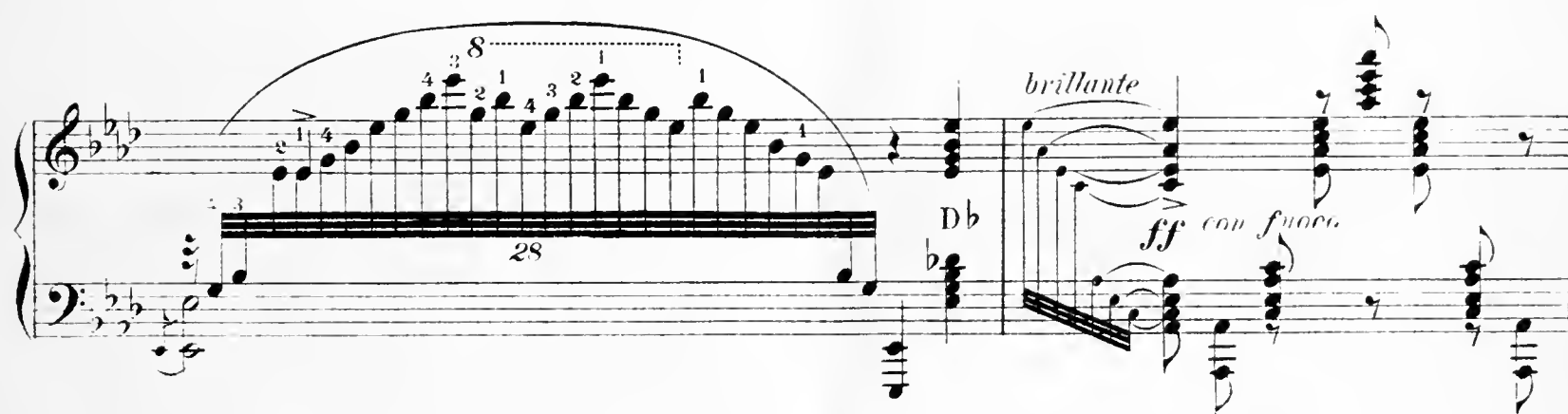
24

p

24



First system of musical notation. The treble clef staff features a melodic line with a slur and an 8-measure repeat sign. The bass clef staff has a piano accompaniment with a 24-measure repeat sign. The key signature is three flats (B-flat, E-flat, A-flat).



Second system of musical notation. The treble clef staff continues the melodic line with a slur and an 8-measure repeat sign, including fingering numbers (1, 2, 3, 4). The bass clef staff has a piano accompaniment with a 28-measure repeat sign. The key signature is three flats. The system concludes with a chord marked *brillante* and *ff con fuoco*.



Third system of musical notation. The treble clef staff continues the melodic line with a slur and an 8-measure repeat sign. The bass clef staff has a piano accompaniment with a 28-measure repeat sign. The key signature is three flats.



Fourth system of musical notation. The treble clef staff continues the melodic line with a slur and an 8-measure repeat sign. The bass clef staff has a piano accompaniment with a 28-measure repeat sign. The key signature is three flats.



Fifth system of musical notation. The treble clef staff continues the melodic line with a slur and an 8-measure repeat sign. The bass clef staff has a piano accompaniment with a 28-measure repeat sign. The key signature is three flats. The system concludes with a chord marked *H* and *B*.

This page of musical notation consists of five systems of staves, each containing complex musical passages. The notation includes various chords, arpeggios, and dynamic markings.

- System 1:** Features a treble staff with a D major triad (D, F#, A) and a bass staff with a D major triad (D, F#, A). The treble staff has a forte (*ff*) dynamic marking. The bass staff has a D major triad (D, F#, A) and a D major triad (D, F#, A).
- System 2:** Features a treble staff with a C major triad (C, E, G) and a bass staff with a C major triad (C, E, G). The treble staff has a forte (*ff*) dynamic marking. The bass staff has a C major triad (C, E, G) and a C major triad (C, E, G).
- System 3:** Features a treble staff with a G major triad (G, B, D) and a bass staff with a G major triad (G, B, D). The treble staff has a forte (*ff*) dynamic marking. The bass staff has a G major triad (G, B, D) and a G major triad (G, B, D).
- System 4:** Features a treble staff with a C major triad (C, E, G) and a bass staff with a C major triad (C, E, G). The treble staff has a forte (*ff*) dynamic marking. The bass staff has a C major triad (C, E, G) and a C major triad (C, E, G). The system includes a tempo change to *in tempo* and a *poco rit.* marking.
- System 5:** Features a treble staff with a C major triad (C, E, G) and a bass staff with a C major triad (C, E, G). The treble staff has a forte (*ff*) dynamic marking. The bass staff has a C major triad (C, E, G) and a C major triad (C, E, G).

Empfehlenswerte Kompositionen für Klavier zu zwei Händen

aus dem Verlage von C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

Bach, E. Frühlings-Erwachen. Romanze. 1,— Baumfelder, Fr. Op. 217. In froher Stunde. Sechs leichte und elegante Salontänze. (Polonaise. Ländler. Polka. Walzer. Galopp. Mazurka.) No. 1-6 . . . je —,75 Becker, Alb. Op. 40. Sonate (F-moll). 3,50 Behr, Fr. Op. 150. Perles musicales. Six Compositions élégantes et non difficiles. (Blüthe — Fleur de Mai. Polka-Mazurka — La Fontaine — Réverie — En Avant. Galop — La Chasse.) 1,25 No. 1, 2, 5, 6 . . . je 1,— No. 3 u. 4 . . . je 1,— — Op. 207. Le Carillon (Glöckchenspiel). Morceau de Salon. 1,50 — Op. 209. La première Violette. Pensée expressive. 1,25 Bendel, Fr. Op. 114. La Cascade. Etude de Concert. 1,50 — Op. 115. Invitation à la Polka. Morceau élégant. 1,50 Brauer, Fr. Op. 12. Zwei Sonatinen, mit Fingersatz versehen. No. 1 u. 2 . . . je 1,50 — Op. 17. Zwölf leichte Stücke für die musikalische Jugend, mit Fingersatz versehen. Heft 1 u. 2 . . . je 1,50 — Op. 19. Vierundzwanzig leichte melodische Übungsstücke. Heft 1-3 . . . je 1,25 Bruch, M. Op. 16. Einleitung (Ouverture) z. d. Oper: Die Loreley, arr. 1,— — Potpourri a. d. Oper: Die Loreley 2,— — Op. 23. Frithjof. Scenen aus der Frithjofsage, arr. 6,50 — Op. 24. Schön Ellen. Ballade, arr. 2,25 Brüll, Ign. Op. 57. Fünf Stücke. 1,30 No. 1. Herbstabend 1,30 No. 2. Tarantella 1,50 No. 3. Etüde 1,— No. 4. Romanze 1,— No. 5. Scherzo-Improptu 1,— — Op. 58. Suite 3,50 Daraus einzeln: No. 1. Präludium 1,— No. 2. Scherzo 1,— No. 3. Thema mit Variationen 1,80 No. 4. Gavotte 1,20 Claussen, Wilhelm. Op. 1. Acht Charakterstücke. Heft 1. (Traumerei. Himmelshochjauchend. Zum Tode betrübt. Novellotte) 2,50 Heft 2. (Liebesgespräch. Dahin! Fastnachtsscherz. Romanze) 2,50 Davidoff, Ch. Op. 10. Deux Morceaux de Salon. (Idylle. Berceuse) 1,25 Dreyschock, A. Op. 102. Nocturne 1,25 — Op. 104. Ballade 2,— — Op. 118. Pensée fugitive 2,— — Op. 121. Schummerlied 1,— Egghard, Jules. Op. 153. Mon petit Oiseau. Blüthe 1,40 — Op. 165. Fleur des Alpes. Tyrolienne 1,40 — Op. 215. Oh, ma chère Styrie! (Des Steirers Heimweh.) Mélodie 1,50 Eschmann, J. Carl. Nachgelassene Klavier-Kompositionen, herausg. v. Theod. Kirchner. Op. 64. Trifolium. Drei Stücke. 1,50 No. 1 (Prélude) u. No. 2 (Improptu) . . . je 2,50 No. 3 (Scherzo) 2,50 Op. 74. Waldabendbilder. Zehn Stücke. 2,50 Heft 1. (Waldeinsamkeit. Waldmarchen. Von ferne herüber) 2,50 Heft 2. (Bei der Waldkapelle. Einsame Wanderung. Freundschaftliche Begegnung. Nocturno) 2,50 Heft 3. (Zwielicht. Mückentanz im Zwielicht. Puck) 2,50 Op. 76. Zum Vorspielen. Sonatine im modernsten Stil ohne grössere Spannungen 2,— Op. 77. Drei Charakterstücke. (Marsch-Nocturno — Walzer in Arabesken — Im Rittersaal). No. 1-3 je 1,80 Op. 79. Studien und Bilder aus dem Atelier eines Musikers. Zwölf Stücke. 2,— Heft 1. (Präludium. Sommerzeit (Libellen am Bache). Trotzköpfchen. Sirenen und Najaden) 2,— Heft 2. (Studie. Im Salon: a) Amorettengruppe. b) Sylphide. Studie) 2,30 Heft 3. (Cupido in der Schmiede. Spätherbst (Landschaftsbild, Elegie). Am Kamin. Tempo di Tarantella) 2,50 Förster, Alban. Op. 30. Sechs Charakterstücke. 1,80 No. 1. Reiselust 1,80 No. 2. In ungarischer Weise 1,— No. 3. Lauschiges Plätzchen 1,— No. 4. Humoreske 1,50 No. 5. Letztes Wiedersehen 1,— No. 6. Nacht-Ritt 1,50 — Op. 63. Lebensfrühling. Acht Stücke für die Jugend. Heft 1. (Ernsthafte Geschichte. Schalk. Haschen. Stilles Thal) 1,80 Heft 2. (Murmeldes Bächlein. Ländliche Musik. Abendfrieden. Kleiner Reiter) 1,80 Franz, Robert. Zwölf ausgewählte Lieder, übertr. v. Theod. Kirchner. Heft 1 u. 2 . . . je 2,50 Henselt, Adolph. Op. 28. Deux petites Valses. 1,— No. 1 (F-dur) u. No. 2 (C-dur) . . . je 1,— — Op. 39. Morgenständchen 1,25 — Op. 40a. Deux Romances russes, transcr. No. 1 u. 2 je 1,50 — Op. 40b. No. 1. Duo pour le chant, transcr. 1,25 — Op. 40b. No. 2. Der Abendstern. Transkription 1,50 Hille, Gust. Op. 10. Fünf Walzer, arr. 1,50 — Op. 20. Drei Stücke. (Albumblatt. Walzer. Serenata) 1,80 — Op. 26. Drei Stücke. 1,— No. 1. Nocturno 1,— No. 2. Walzer (G-dur) —,80 No. 3. Walzer (C-dur) 1,30 — Op. 28. Lose Blätter. Vier Stücke. (Berceuse. Walzer. Slavisches Märchen. Menuett) 1,50 Hiller, Ferd. Op. 160. Tambourin. Capriccio 2,50 Hiller, Paul. Op. 61. Ernst und Scherz aus der Kinderwelt. Zwölf kleine melodische Tonstücke in leichter instruktiver Fassung 2,— Hofmann, Rich. Op. 34. Drei Sonatinen z. Gebrauche beim Elementarunterricht. 1,— No. 1 (C-dur), No. 2 (G-dur) u. No. 3 (F-dur) . . . je 1,— — Op. 35. Zwanzig Etüden (Vorstudien zu Czerny Op. 299, Löschhorn Op. 66, Berens Op. 61). Heft 1-3 . . . je 2,— — Op. 41. Drei instruktive Sonatinen. (Forts. zu Op. 34.) No. 1 (B-dur), No. 2 (D-dur) u. No. 3 (F-dur) . . . je 1,30 — Op. 60. Aus der Jugendzeit. Suite, arr. 1,50 Huber, Hans. Op. 81. Fünf Elegien. 2,— Heft 1. (Asdur. Fismoll. C-moll) u. Heft 2. (D-dur. C-dur) 2,—	Huber, Hans. Op. 82. Moderne Suite, kpltt. 4,— Dieselbe in Einzelnummern: No. 1. Vorspiel 1,— No. 2. Spinnerlied 1,— No. 3. Ave Maria (Nocturno) —,80 No. 4. Carillon 1,— No. 5. Finalo (Valse-Improptu) 1,30 — Op. 94. Intermezzi. 1,— Heft 1. (No. 1-4 u. Heft 2. (No. 5-9) . . . je 1,80 Hummel, Ferd. Op. 35. Konzert (B-moll). Solostimme 6,— — Op. 44. Drei Stücke. 1,— No. 1. Polonaise 1,80 No. 2. Gavotte 1,— No. 3. Etüde 1,20 — Aus: „Das heilige Lachen“, Märchenschwank, Op. 50. Melodram der Schönheit, übertr. 1,20 Intermezzo des Lachegott, übertr. 1,— Potpourri 3,— Jadassohn, S. Op. 4. Allegro appassionato 1,50 — Op. 7. Albumblatt (Neue Ausgabe) 1,— — Op. 8. Capriccio gioioso 1,75 — Op. 11. Präludium und Fuge 1,50 — Op. 15. No. 1. Romance 1,50 No. 2. Barcarolle 1,50 No. 3. Improptu 1,25 — Op. 19. Mazurka brillante 1,— — Op. 23. Studien. Heft 1 u. 2 . . . je 1,50 — Op. 33. Knabenspiele. Charakterstück 1,50 — Op. 53. Arabesken. (C-dur. E-moll. C-moll. Asdur.) No. 1 u. 3 . . . je 1,80 No. 2 u. 4 . . . je 1,30 — Op. 56. Präludien und Fugen. Heft 1-3 . . . je 2,25 Jaell, Alfred. Op. 40. Idylle 1,25 Kafka, Joh. Op. 78. Märzveilchen. Frühlingsgedanken 1,50 — Op. 79. Abendläuten. Nocturne 1,50 — Op. 80. Politisches Ständchen 1,75 — Op. 81. Waldfräuleins Hochzeitmarsch 1,50 — Op. 82. In der Einsamkeit. Improptu 1,50 Köler, Bela. Op. 134. Drei ungarische Idyllen. 1,— No. 1. Abschied von Nieder-Ungarn. (Alföldi hucshangok) 1,— No. 2. Der Sohn der Erde. (Fuszták fia) 1,20 No. 3. Heimats-Schmerz. (Honvagy) 1,— Kirchner, Theod. Op. 73. Romantische Geschichten. Zwanzig Stücke. 3,— Heft 1. (Eintritt. Frühlingsgruss. Ein Davidsbündlertanz. Damals. Ländler) 3,— Heft 2. (Romanze. Humoreske. Legende. Im Chikus. Menuett) 3,— Heft 3. (Novellotte. Nachtstück. A la Hongroise. Improptu. Das Album) 3,— Heft 4. (Elegie. Daheim. Klage. Balladenmässig. Abschiedslied) 3,— — Zwölf ausgewählte Lieder von Robert Franz, übertr. Heft 1 u. 2 . . . je 2,50 Kleinmichel, R. Op. 11. Capriccio (E-dur) 2,— — Op. 23. Fünf Stücke. Heft 1 u. 2 . . . je 2,50 — Op. 46. Zehn Blumenstücke. 1,— No. 1-6, 9, 10. —,80 No. 7 —,50 No. 8 1,— Köhler, L. Op. 121. Dreissig melodische Kinderstücke f. d. Unterricht. Heft 1-3 . . . je 1,50 — Op. 203. Exercitien in Läufen, Arpeggien und Verzierungen f. d. Unterricht. 1,75 Heft 1. 1,50 Heft 2. 1,50 Kuhn, W. Op. 73. Faust de Gounod. Fantaisie de Salon 2,50 — Op. 78. Rayons d'argent. Caprice-Etude 2,— — Op. 83. Bacchanale 2,— — Op. 84. Au Bord de la Mer. Nocturne 1,50 — Op. 138. Zigeuner-Trinklied 1,50 Kullak, Th. Op. 115. Valse-Caprice 2,50 — Op. 116. Bolero 2,25 Lichner, H. Op. 132. Drei Sonatinen, instruktiv und fortschreitend. (C-dur. G-dur. F-dur.) No. 1-3 . . . je 1,40 — Op. 135. Ball-Scenen. Leichte und melodische Tanzweisen. (Polonaise. Polka. Walzer. Galopp. Tyrolienne. Mazurka.) No. 1-6 . . . je —,80 — Op. 149. Sechs Sonatinen in den leichtesten Dur- und Molltonarten, instruktiv und fortschreitend. (C-dur. Amoll. G-dur. E-moll. F-dur. D-moll.) No. 1, 2, 4-6 . . . je 1,30 No. 3 1,50 — Op. 234. Vier instruktive Sonatinen. (C-dur. G-dur. F-dur. D-dur.) No. 1-4 . . . je 1,30 — Op. 291. Drei instruktive Sonatinen. (C-dur. Amoll. F-dur.) No. 1-3 . . . je 1,30 Liszt, Fr. Fantasie über Motive aus Beethoven's Ruinen von Athen 3,— — Fantasie und Fuge über das Thema B-A-C-H 3,— — Pilgerchor aus Wagner's Tannhäuser. Paraphrase 2,— — Rhapsodie espagnole 4,— — Totentanz (Danse macabre). Paraphrase über: Dies irae 4,50 — Zwei Transkriptionen (Confutatis et Lacrymosa) aus Mozart's Requiem 1,60 Mendelssohn, Ludw. Op. 20. Salon-Etüden. Drei leichte Stücke. (Walzer — Scherzo — Caprice.) No. 1 u. 2 . . . je 1,— No. 3 1,30 — Op. 23. Wandervogel. Tonstück 1,— — Op. 27. Kosakentanz. Charakteristisches Tonstück 1,30 — Op. 28. In Saus und Braus. Salonstück in Galoppform 1,30 — Op. 29. Zwei charakteristische Tonstücke. 1,— No. 1 (Die kleine Französin) u. No. 2 (Die Sennerin) . . . je 1,— — Op. 33. Mazurka (Cismoll) 1,— — Op. 34. Die Harfe. Charakteristisches Tonstück 1,30 — Op. 38. Tarantella 1,— — Op. 40. Romanze (G-moll) 1,— Parlow, Edm. Op. 28. Vier Stücke. (Conzonetta. Intermezzo. Toccata. Gigue.) No. 1-4 . . . je —,80 — Op. 33. Im Freien. 6 Stücke, kpltt. n. 2,— Dieselben einzeln: No. 1. Auszug —,80 No. 2. Im Walde —,50 No. 3. Einsam —,80 No. 4. Am Bach —,80 No. 5. Lustiges Beisammensein —,80 No. 6. Heimkehr 1,— Pauer, E. Serenade 1,50 — Op. 62. Galop militaire 1,75	Pombaur, Jos. Op. 27. Fünf Stücke ohne Oktaven-spannung. (Zufriedenheit. Gavotte. Im Mondenschein. Wehmüt. Bauerntanz) 1,80 Raff, Joach. Op. 125 No. 1. Gavotte 1,25 — Op. 125 No. 2. Berceuse 1,25 — Op. 125 No. 3. L'Esplégie. Valse-Improptu 1,50 — Op. 165. La Ciceronella. Nouveau Carnaval 3,— — Op. 168. Fantasie-Sonate 3,75 — Op. 169 No. 1. Romance 2,— — Op. 169 No. 2. Valse brillante 2,— — Op. 170. La Polka glissante. Caprice 2,25 — Op. 185. Konzert (C-moll). Solostimme 7,— — Op. 187. Erinnerung an Venedig. Sechs Stücke. 1,50 No. 1. Gondoliera 1,80 No. 2. Am Rialto 1,50 No. 3. Canzone 1,50 No. 4. Zur Taubenfütterung 1,80 No. 5. Serenade 1,50 No. 6. Venetienne 1,80 — Op. 190. Feux follets. Caprice-Etude 2,50 — Op. 200. Suite (Esdur) m. Orchester. Solostimme 9,— Daraus einzeln: No. 2. Menuett 2,50 No. 3. Gavotte und Musette 2,— — Op. 215. Von der schwäb. Alb. Zwei Charakterstücke. No. 1. Olga's Ruhe am Wasserfall bei Urach. Etüde 2,— No. 2. In der Karlsöhle bei Erpingen. Onomentanz 1,80 — Berceuse d'après une Pensée de Gounod 1,50 — Valse de Juliette de Gounod 2,75 — Vier Capriccios üb. walachische u. serbische Weisen. 3,— No. 1. Walachische Weisen (G-moll) 2,75 No. 2. Walachische Weisen (E-dur) 2,75 No. 3. Serbische Weisen (A-dur) 2,75 No. 4. Serbische Weisen (B-dur) 2,50 Reinecke, Carl. Op. 49. Andante splanato und Rondo gioioso 2,50 — Op. 52. Variationen über ein Thema von J. S. Bach 2,— — Op. 144. Konzert (C-dur) No. 3. Solostimme 7,50 — Op. 147. Märchengestalten. 16 kleine Fantasiestücke 3,— — Op. 157. Vier Stücke. 1,30 No. 1. Nocturno 1,30 No. 2. Trauermarsch 1,30 No. 3. Rigodon 1,80 No. 4. Präludium und Fuge 1,50 — Chaconne und Rigodon aus: Aline, Königin von Golconda von Monsigny, bearb. 1,80 Rheinberger, Jos. Op. 43. Capriccio giocoso 1,75 Richter, Alfr. Op. 3. Perpetuum mobile f. d. linke Hand 1,80 — Op. 16. Aus der Zopfzeit. Drei Stücke. 1,— No. 1. Gavotte 1,80 No. 2. Menuett 1,80 No. 3. Giga 1,— — Op. 17. Valse-Caprice 1,80 — Op. 18. Sechs Bagatellen 2,50 Riedel, Aug. Op. 4. Zwanzig kleine Stücke zur Bildung des Vortrags u. d. rhythmischen Gefühls. Heft 1 u. 2 je 1,50 Rubinstein, Ant. Op. 3. Deux Mélodies 1,— — Op. 69. Cinq Morceaux. Nouv. Edition revue par l'auteur. 1,75 No. 1. Caprice (Asdur) 1,— No. 2. Nocturne (G-dur) 1,— No. 3. Scherzo (Amoll) 1,75 No. 4. Romance (H-moll) 1,25 No. 5. Toccata (D-moll) 2,— — Op. 71. Trois Morceaux. Nouv. Edition revue par l'auteur. 1,25 No. 1. Nocturne (Asdur) 1,25 No. 2. Mazurka (F-moll) 1,25 No. 3. Scherzo (Desdur) 1,50 Rubinstein, Nik. Deux Feuilles d'Album. Nouvelle Edition 1,25 Schulhoff, J. Improptu lyrique —,75 Schumacher, P. Op. 11. Vier Konzert-Etüden. 1,30 No. 1. (C-moll) —,80 No. 2. (E-moll) 1,— No. 3. (Asdur) u. No. 4. (D-moll) . . . je 1,— — Op. 12. Zwei instruktive Sonatinen f. fortgeschr. Schüler. 1,30 No. 1. (C-dur) 1,50 No. 2. (F-dur) 1,50 — Op. 13. Drei Stücke. 1,50 No. 1. Fantaisie lugubre (B-moll) 1,50 No. 2. Nocturne (Asdur) 1,50 No. 3. Polonaise (C-moll) 2,30 — Op. 19. Aus der Jugendzeit. Vierundzwanzig instruktive Stücke von mittlerer Schwierigkeit. 1,50 Heft 1 u. 2 . . . je 1,50 Heft 2, 3, 4 . . . je 1,80 — Op. 33. Drei Nocturnos. 1,30 No. 1. Italienische Sommernacht 1,50 No. 2. Deutsche Sommernacht 1,50 No. 3. Spanisches Strändchen 1,50 Shumann, Rob. Zwölf Lieder und Gesänge, übertr. v. C. Reinecke. Heft 1-4 . . . je 1,80 Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzweisen. (Polonaise. Tyrolienne. Polka. Mazurka. Walzer. Galopp, kpltt. 2,— Dieselben einzeln No. 1-6 . . . je —,80 — Op. 157. Zehn Sonatinen. 1,50 No. 1, 4 je M. 1,—. No. 2, 3, 6 je M. 1,25. No. 5 M. 1,50. No. 7, 9 je M. 1,75. No. 8, 10 je M. 2,—. — Op. 281. Zehn Sonatinen. II. Sammlung. 1,50 No. 1, 3, 5, 6, 7, 8 je M. 1,50. No. 2, 4 je M. 1,—. No. 9 M. 1,80. No. 10 M. 2,—. — Op. 290. Zehn Sonatinen. III. Sammlung. 1,50 No. 1, 4 je M. 1,—. No. 2, 3, 9 je M. 1,50. No. 5, 6, 7, 8, 10 je M. 1,30. Stoeckert, Herm. Aus der Märchen-Dichtung „Feen-walden“, Op. 11 einzeln: —,80 No. 3 (Barcarole), No. 7 (Ländlicher Tanz) u. No. 9 (Winterspiele der Jugend) —,80 Stucken, Frank van der. Op. 6. Drei Stücke. (Paysage. Mephistophelesade. Tyrolienne) 2,50 Vogt, Jean. Op. 15. Valse caractéristique 1,50 — Op. 17. Polka gracieuse 1,25 Wiesek, Alwin. Vademecum perpetuum für den ersten Pianoforte Unterricht nach Friedrich Wiesek's Methode u. Winterberger, Al. Op. 42. Suite 2,— Wollenhaupt, H. A. Op. 67. Paraphrase über das Spinnerlied aus: „Der fliegende Holländer“ von Wagner 2,25 — Op. 72. Scherzo brillante 1,80 Zillmann, Ed. Op. 46. Von der Heimat Hochland. Drei Naturbilder. (Ausfahrt. Echo. Im Felsendom) 1,80
---	---	--